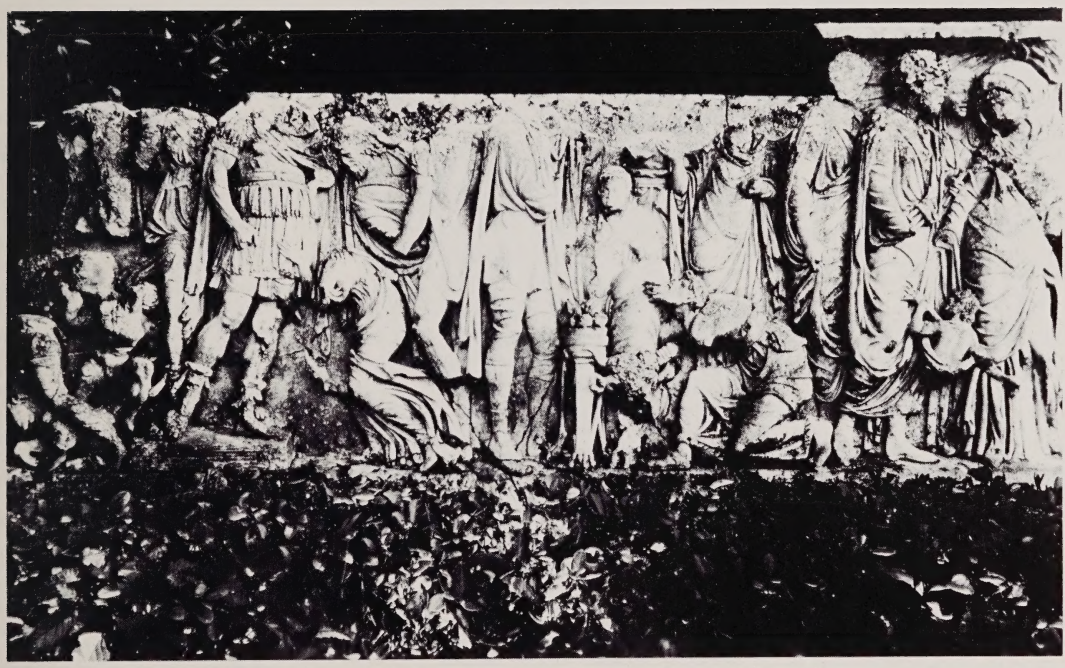
IFAR reports

Volume 8, Number 4
June 1987

incorporating Stolen Art Alert



General's Sarcophagus, *no. 516. Police believe the thieves may cut it up into three separate pieces in order to sell it.*

IFARreports
incorporating *Stolen Art Alert*

Volume 8, Number 4
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New Light Shed on Raeburn Attribution

The attribution of a portrait of *Lady Mary Seymour* to the Scottish portrait painter, Sir Henry Raeburn (1756-1823) has until now only been a tentative one. However, a recent examination by IFAR determined it to be an authentic work by the artist. The sitter is similar to a group of half-length female portraits by Raeburn in which the figure is shown without hands from the waist up before a sketchy, romanticized landscape.

Although purchased in 1952 as an original Raeburn from the Howard Young Galleries in New York, the portrait was not recorded in the two outdated catalogues of Raeburn's works by James Grieg and Walter Armstrong.[1] Identification of the sitter as *Lady Mary Seymour* appears to have originated with the Scottish owners who sold the painting to the Howard Young Galleries in the early 1930s. The work is one of many fine paintings belonging to the late Genevieve Ayres, a prominent Jacksonville, Florida, collector and patron of the Cummer Gallery of Art, Jacksonville. This is one of a number of paintings from her estate that IFAR has examined prior to appraisal.

For a definitive opinion on this work, IFAR contacted Mr. John Ingamells, director of The Wallace Collection in London, who is a scholar of English 18th-century portraiture. Mr. Ingamells, who based his opinion on an examination of a color transparency, considered the portrait to be by Raeburn, and provided biographical information about the sitter. Mr. Ingamells stated that Lady Mary Seymour's maiden name was probably "Bonnell." She married Lord Webb Seymour in 1769, who subsequently became the tenth Duke of Somerset in 1792, a year before his death. Mr. Ingamells stated "your portrait is a Raeburn from the 1790s and if the identification of the sitter is correct, it most likely dates from before 1792, when she became the Duchess of Somerset. After that time, the sitter would have worn mourning."

During the 1790s, Raeburn developed his virtuoso brushwork, applying the paint directly to the canvas without any preliminary drawing. This spontaneous technique is most evident in the broad strokes of Lady Seymour's white dress and brown sash, her hair, and in the freely painted landscape.

Virgilia Heimsath Pancoast

1. James Grieg, *Sir Henry Raeburn, R.A., His Life and Work* (London: Connoisseur, 1911) and Walter Armstrong, *Sir Henry Raeburn* (London: Heinemann, 1901).

Lady Mary Seymour, *recently confirmed to be an original work by Sir Henry Raeburn.*

Two Convicted in Theft of Antiquities From Warehouse

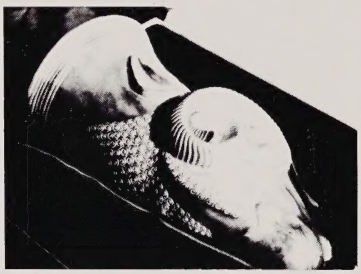
After a six-week trial in the New York State Supreme Court, Manhattan, a London antiquities dealer was convicted of conspiracy, burglary and attempted grand larceny in connection with a theft from a Long Island City warehouse in January 1986. In April of this year, Houshang Mahboubian, 60 years old and owner of the Mahboubian Gallery of Ancient Art, London, was convicted of masterminding the $18.5 million burglary of 105 Middle Eastern gold and silver antiquities. He was accused of planning the theft in an attempt to defraud his insurers, Lloyds of London. A co-defendant, Nedjatollah Sakhai, 49, owner of Ely's Antiques, New York City, was convicted of similar charges.

In January 1986 police, acting on a tip from an informant, staked out the Regency Warehouse, Queens, where the antiquities were being stored. Police watched as three men (one of them was the informant) broke into the warehouse through a concrete wall with sledge-hammers, removed two crates marked "HM" and loaded them into getaway cars. Two men were arrested at the scene, Daniel Kohl, 45, of Long Island City, and Thomas May, 53, of Elmhurst, Queens. Mr. Sakhai was arrested later. All three men were part of a larger network of thieves that had been under surveillance for months by police. Mr. Kohl and Mr. May, along with twelve other defendants, pleaded guilty in 1986 to charges stemming from this case and other related art and antiques thefts in the New York area. The ringleader, Daniel Kohl, pleaded guilty to several counts of robbery in connection with running a robbery and fencing ring. He was the link between those seeking items stolen and the thieves. Mr. Kohl was sentenced from four to twelve years in prison and the other defendants received state prison sentences of from three to nine years.

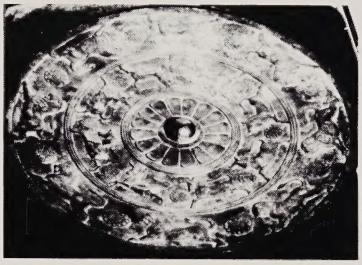
Cyrus R. Vance Jr., the assistant district attorney in charge of the case, accused Mr. Mahboubian of organizing the burglary after being unable to sell the antiquities because they were forgeries. Mr. Vance called three art experts to the stand who agreed that while there were a few authentic pieces in Mr. Mahboubian's collection, most of them were forgeries. The prosecution sought to establish that all of the big ticket items were forged and that only the smaller items of relatively little value were authentic. However, the jury was not required to make a determination on the authenticity of the collection.

Patrick M. Wall, the defense attorney for Mr. Mahboubian, attempted to show that his client was innocent and that it was Mr. Sakhai who weaseled shipping information out of Mr. Mahboubian in order to execute the robbery. Mark A. Summers, the defense attorney for Mr. Sakhai, argued that his client received information from Mr. Mahboubian and that both men planned the theft as a publicity stunt in order to increase the value of the collection.

Gold Bowl, declared as Persian, 7th century B.C., and valued at $3 million on Mr. Mahboubian's customs declaration (#19). Mr. Meyers testified that it was "made recently."



Gold rhyton, declared as Achaemenid, 7th–6th century B.C., and insured for $2 million by Mr. Mahboubian (customs list #22). Both Mr. Meyers and Mr. Johnson declared this to be a forgery.



Silver plate, said to be Achaemenid, 6th–5th century B.C., and appraised at $1 million on Mr. Mahboubian's customs declaration (#35). The prosecution declared this to be a forgery.

Mr. Vance asked three art experts to evaluate the authenticity of the collection: Harmer Johnson, Arthur Houghton Jr., and Pieter Meyers. Mr. Johnson, formerly of Sotheby's, is an appraiser living in New York City. He testified that most of the pieces he examined were fake, although some of the Achaemenid silver was authentic, based on style, weight, color, form, and material. The authentic items were valued at $5-10,000 each, whereas the forgeries received a much higher evaluation, according to the customs declaration submitted by Mr. Mahboubian.

Harmer Johnson testified that a gold bowl (customs list #19), described by Mr. Mahboubian as Persian, first millennium B.C., and valued at $3 million, was a forgery based on the poor quality of workmanship. He said it lacked the detail that one would normally find on pieces of this quality. A gold rhyton, declared by Mr. Mahboubian as an Achaemenid drinking vessel (customs list #22), first millennium B.C., and valued at $2 million, was determined by Mr. Johnson to be a forgery. He stated that rhytons were usually made of silver and furthermore, the gold in this piece was not the right color. In addition, he had reservations about the quality of the workmanship, particularly in the detail of the ram's head. Mr. Johnson testified that a large silver plate (customs list #35), insured for $1 million, was also not authentic. He concluded that it looked as if someone had made a cast from a genuine piece, then cast another piece from it, but in re-casting, some of the detail and precision was lost.

Arthur Houghton, formerly an associate curator of antiquities at the J. Paul Getty Museum now living in Washington, D.C., and working on his doctoral dissertation in ancient art, testified that the Sassanian pieces were fake (he reserved judgment on the Achaemenid pieces). Mr. Houghton said that if the four plates he examined (which all had the same incrustation) had been buried for 2,000 years, it would be very unlikely to see one or two of them with the same weathering, especially if they were supposed to have been made 250 years apart, as described by Mr. Mahboubian in his customs declaration.

Mr. Houghton explained that forgeries of ancient Near Eastern art were not made until the 1960s when they began to appear on the market in large numbers. All of these new "artifacts" were related to Iran's past, dating from the Bronze Age, Achaemenid, Sassanian, Greek, and Roman periods. He said there was a heavy demand, but a limited supply, so workshops in Iran began to produce material for the market and the consumers were members of the royal family, other Iranians, collectors, and museums.

The third expert called by the prosecution was Pieter Meyers, head of Conservation at the Los Angeles County Museum of Art, and an expert on ancient art techniques. After examining the collection, Mr. Meyers concluded that 90% of the objects were forgeries—the big ticket items were fake, whereas some of the minor pieces were authentic. He ordered core samples to test the metal content of some of the objects and also had x-rays taken.

Mr. Meyers discussed the differences between ancient and modern gold. A technical examination of the gold from Mr. Mahboubian's collection revealed the presence of cadmium, a modern metal used as an additive to pure gold. Since cadmium is found only in modern alloys, Mr. Meyers convincingly argued that the objects in question were forgeries. In addition, he commented on the patina, which was exactly the same in the raised areas as in the sunken areas. He therefore concluded that these objects were artificially aged and added that they did not show any signs of wear and were free of scratches.

The defense called two experts to testify to the authenticity of the collection. Wilfred Lambert, professor of Assyriology at the University of Birmingham, England, is an expert on Near Eastern cylinder seals. He examined the collection for Mr. Mahboubian in 1982 or 1983, when he determined it to be authentic. Without his knowledge, Mr. Lambert's statements were later used by Mr. Mahboubian for insurance purposes. After hearing the testimony of the three experts called by the prosecution, Mr. Lambert told the court that he had not changed his opinion. He testified that the crudeness of workmanship was not a criterion for determining forgeries and that the absence of wear depended on how the objects had been handled in antiquity. In his opinion, the entire collection is authentic and he believes it exhibits fine workmanship.

The defense called a second witness, Ali Hakemi, former curator of the Iran Museum, who lives in London and testified that the collection was authentic. He said no one would spend the time to make forgeries like this and recalled that the gold bowl (#19) was offered to the museum 20–27 years ago, but it was too expensive.

The prosecution called several other witnesses, including Nasser Shaghaghi, 52 years old, who was born in Tehran, married Mr. Mahboubian's stepdaughter and became his business partner in a London gallery in 1972. Mr. Shaghaghi testified that when he attempted to sell some of the antiquities, people told him they were forgeries and he conveyed this information to Mr. Mahboubian. Mr. Shaghaghi said that when the BBC wanted to film some ancient art for a television program they were taping, Mr. Mahboubian suggested they show the gold bowl (#19). Mr. Shaghaghi said he questioned this decision since they both knew the piece was a fake, but Mr. Mahboubian told him the BBC did not know the difference. The defense called witnesses to discredit this testimony, including Mr. Mahboubian's brother, Mehdi Mahboubian. On the basis of his testimony, Mr. Wall argued that revenge was the motive for Mr. Shaghaghi's testimony since he and Houshang Mahboubian had had a falling out and were no longer business partners.

Other witnesses for the prosecution testified that Mr. Mahboubian marked the two crates stolen from the Regency Warehouse with his initials, "HM," before they were shipped from Zurich to New York. This would have made identification easier for the thieves. According to police testimony, once the thieves broke into the warehouse, they immediately knew which crates to remove.

Witnesses for the prosecution testified that Mr. Sakhai organized the burglary and hired the gang to execute it. One of those members turned out to be the police informant, Daniel Cardebat, who was wired and taped a number of conversations between the thieves and Mr. Sakhai. One of the more interesting thefts described to the court by Mr. Cardebat involved a break-in at Morgan Manhattan Storage Co., New York. Mr. Cardebat hid in a wooden box, was carried into the warehouse during the day and that night, after closing, he broke out of the crate and stole several carpets from a dealer's storage area. He then packed them into the crate, climbed back in, and the next day he and the carpets were carted out by his co-conspirators.

In his summation, defense lawyer Patrick Wall said his client, Mr. Mahboubian, had a business deal with Mr. Sakhai involving two ancient works and it was during the course of these discussions that Mr. Sakhai learned Mr. Mahboubian was shipping a large collection of antiquities to the U.S. Mr. Wall argued that payment of $500,000 to Mr. Sakhai for organizing the theft was an unreasonable cut in an $18.5 million insurance fraud. He suggested that this amount sounded more like a ransom payment from Lloyds for return of the property.

In his summation, the defense lawyer for Mr. Sakhai, Mark Summers, argued that his client had no intent to defraud Lloyds. He said there was no motive for the theft, since it would have been well-publicized in the press. In addition, he said it would have been published by IFAR and therefore no reputable collector would have paid a cent for the stolen art. He stated that Mr. Mahboubian and Mr. Sakhai planned the theft together as a publicity stunt in order to enhance the value of the collection and that after the theft the objects would have been returned, thus creating another publicity event.

Cyrus Vance, Jr., the assistant district attorney, convincingly argued that the theft was planned as an attempt to defraud the insurers. He briefly summarized a series of events leading up to the January 1986 theft: in August 1985, Mr. Mahboubian insured his collection of antiquities for $18.5 million; in October 1985, Mr. Sakhai and Mr. Mahboubian met in New York; on 17 November, Mr. Sakhai flew to England; on 9 December, Mr. Sakhai hired Daniel Kohl and Thomas May and others to steal the antiquities collection; jurors heard a tape in which Mr. Sakhai told his co-conspirators that the owner of the collection was covered by insurance; on 19 December, Mr. Mahboubian inspected the security at the Regency Warehouse; on 20 December, Mr. Mahboubian flew to Zurich and marked the two boxes for shipment with his initials "HM"; on 26 December, Mr. Sakhai told Mr. Kohl that the boxes would be marked with the initials "HM" and that they should later be destroyed; on 5 January 1986 the theft occurred, and that evening when police arrested Mr. Sakhai they found a diagram of the warehouse interior in his pocket.

Neither Mr. Sakhai nor Mr. Mahboubian testified in his own defense. The jury deliberated for seven hours before returning a guilty verdict to Justice Rena K. Uviller who set $1 million bail for Mr. Mahboubian and $1.5 million for Mr. Sakhai. Both men face up to seven years in prison and will be sentenced in June.

Lynn Stowell Pearson

Update on U.S. Cultural Property Act

El Salvador Asks U.S. for Curb on Imports

The government of El Salvador formally asked the U.S. to impose import restrictions against certain endangered archeological and ethnological artifacts in April of this year. El Salvador is the second country to submit such a request under the terms of the U.S. Cultural Property Act. In January 1983, President Reagan signed the Cultural Property Implementation Act enabling U.S. acceptance of the 1970 UNESCO Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transfer of Ownership of Cultural Property. El Salvador's request will be reviewed by the U.S. Information Agency's (USIA) Cultural Property Advisory Committee, and a report will be submitted to the President.

The Cultural Property Advisory Committee, a panel of eleven private citizens appointed by the President, is comprised of experts in archeology, ethnology, anthropology, the international sale of art, and representatives from the museum community and general public. In October 1985, Canada made a similar request which is still under consideration by the committee (see *IFARreports,* Oct./Nov. '85, vol. 6, nos. 8/9, p. 9). Canada is submitting more information to the committee and it is hoped that a recommendation will be made to the President this year.

Letter to USIA from President Reagan

In October 1986, President Reagan sent a letter to Michael Kelly, chairman of the Cultural Property Advisory Committee. IFAR has received permission from the USIA to publish it here in its entirety, as follows:

October 8, 1986

Dear Mr. Kelly:

I want to send greetings to you and all of the members of the Cultural Property Advisory Committee—and to thank you for advising me on a matter of concern to the world community, the pillage of archaeological sites and the theft of national art treasures.

The United States is a great center of culture, a major marketplace for new works of art and the arts and artifacts of our past. Our growing appreciation for antiquities, however, has also increased their commercial value and, in some cases, has led to the looting of archaeological sites. This exploitation erases important evidence of ancient civilizations—evidence of man's imagination and skill and the shared cultural roots of the human family.

During the last fifteen years we have taken steps to protect our American-Indian and public lands and to assist our neighbors in protecting their Pre-Columbian heritage. In 1972 we enacted a law that prohibits entry into the United States of fragments of Pre-Columbian monuments and murals. We have entered agreements with Mexico, Peru, Ecuador, and Guatemala; and through our Customs Service and the judicial system, we are cooperating in the recovery and return of stolen artifacts.

Now, with the 1983 Cultural Property Act, the United States is offering to do even more—to enter agreements with other nations or to take emergency unilateral action to prevent illegally exported artifacts from entering our country.

The protection of a nation's patrimony, however, is more than a matter of governmental restraints. It requires the concern, commitment, and cooperation of the American people and peoples throughout the world. I welcome your participation and I look forward to your counsel as we join other nations in protecting the heritage of our shared past.

Best wishes.

Sincerely,

Ronald Reagan

Mr. Michael J. Kelly
Chairman
Cultural Property Advisory Committee
United States Information Agency
Room 247
301 Fourth Street, S.W.
Washington, D.C. 20547

Still Missing

In August 1980, thieves cut a Rouault painting, *The Tramp,* from its frame and stole it from the Kresge Art Center at Michigan State University. The picture had been on loan to the gallery from the Detroit Institute of Arts and was discovered missing by a guard during visiting hours. The picture is very small and depicts a man walking with a pack on his back, wearing a white shirt and red shorts. The background is red-violet with a blue-green sky.

Georges Rouault (French, 1871-1958). The Tramp. *Oil on canvas. 22.9 x 17.8 cm. Signed in l/center: G. Rouault. Acc. no.: 64.231. *80.259. East Lansing, MI. 29 Aug. '80.* (Stolen Art Alert, *Oct. '80, vol. 1, no. 10, p. 8, no. 27.)*

Cesare Detti Recovered

A painting stolen in May 1982 from a gallery in West Hollywood, California, recently surfaced at auction in New York. The picture, Cesare Detti's *Odalisque,* was recognized by the owner in a Christie's sales catalogue, *Nineteenth Century European Paintings, Drawings, Watercolors and Sculpture, 25 February 1987,* lot 91. This is the fourth picture recovered from the May 1982 theft. In November 1985, three other pictures were recovered by police in Los Angeles following a narcotics raid on a gallery, the International Gallery of Antiques, Beverly Hills. In reporting that recovery, IFAR re-published a photograph of Detti's *Odalisque* to remind readers that it was still missing (see *IFARreports,* Oct./Nov. '85, vol. 6, nos. 8/9, p. 14 and *Stolen Art Alert,* Mar./Apr. '83, vol. 4, no. 2, p. 15, no. 227, *82.524.3).

After spotting the Detti in the auction catalogue, the owner contacted police in Los Angeles, who notified Det. Thomas Moscardini of Special Frauds, New York Police Department. Det. Moscardini contacted the auction house and Polly Sartori, assistant vice president, 19th Century Paintings, told IFAR that as soon as they were notified that the picture had been stolen, Christie's immediately withdrew it from sale. The consignor, a well-known New York City gallery and good faith purchaser, had bought the Detti from the International Gallery of Antiques shortly after the 1982 theft. The New York gallery voluntarily surrendered the picture and in April the victim and owner of the West Hollywood gallery, called IFAR to report that the picture had been returned in good condition.

L.S.P.

Cesare Detti, Odalisque, *recovered after being recognized in an auction catalogue by its owner.*

Recoveries

Paintings, Pastels, Mixed Media Works, Watercolors

DETTI, Cesare-Auguste (Italian, 1847-1914). *Odalisque,* 1877. Oil on canvas. 48.3 x 71.1 cm. (*Stolen Art Alert,* Mar./Apr. '83, vol. 4, no. 2, p. 15, no. 227, *82.524.3).

FISCHETTI, Fedele (Italian, 1734-89). *Scenes from the Mysteries of the Rosary* (seven of fifteen pictures were recovered). Oil on copper. 40.0 x 25.0 cm. (oval). (*Stolen Art Alert,* Oct. '84, vol. 5, no. 8 p. 8, no. 1820, *84.376.3, 7-11, and 15).

VUILLARD, Edouard (French, 1868-1940). *Le Grisellidis.* 225.0 x 130.0 cm. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 18, no. 204, *87.90.3).

VUILLARD, Edouard (French, 1868-1940). *Le Guignol des Champs Elysées.* 175.0 x 56.0 cm. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 18, no. 205, *87.90.4).

VUILLARD, Edouard (French, 1868-1940). *Le Malade Imaginaire.* 180.0 x 300.0 cm. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 18, no. 206, *87.90.1).

VUILLARD, Edouard (French, 1868-1940). *Le Petit Café de Tristan Bernard.* 180.0 x 300.0 cm. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 18, no. 207, *87.90.2).

Antiquities

Egyptian

New Kingdom, 18th Dynasty. *Two Fragments of a Wall Painting from the Tomb of Haremheb (1413-1365 B.C.), Theban Tomb 78. Scene 8: Survey of the Management and Tribute with Nubian Women.* Fresco. 76.0 x 60.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 19, no. 349, *81.388.3).

New Kingdom, 18th Dynasty. *Fragment of a Wall Painting From the Tomb of Haremheb (1413-1365 B.C.), Theban Tomb 78. Scene 11: Survey of the Trip to Abydos and the Funeral March* (one of four fragments recovered: the wailing females). Fresco. 27.0 x 43.0 cm. (*Stolen Art Alert,* Mar./Apr. '82, vol. 3, no. 2, p. 19, no. 350, *81.388.6).

Roman

Sarcophagus with Putti Holding a Central Medallion with Coat of Arms. Marble. 30.0 x 70.0 x 30.0 cm. (*IFARreports,* Mar./Apr. '87, vol. 8, no. 2, p. 27, no. 286, *87.68).

Stolen Objects

The stolen works listed in this publication are grouped under seven main categories—Fine Arts, Decorative Arts, Antiquities, Ethnographic Objects, Oriental Art and Miscellaneous. Within these categories, they are further subdivided by object type and school.

*Each listing includes a brief description of the work, the IFAR catalogue number, and the date and place of theft. An asterisk * before the catalogue number means that a photograph of the stolen work is available, though not necessarily included in this issue. Anyone wishing further information on any object should contact IFAR.*

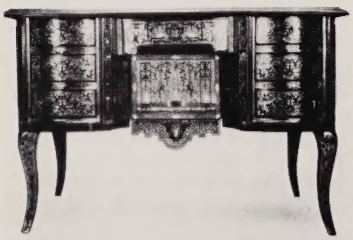
Please note that the information contained in each catalogue entry is supplied by the owner and that IFAR does not accept responsibility for the accuracy of that information.

Stolen Art Alert

In cooperation with the art community, insurance companies, police, the FBI, and Interpol

Giuseppe Migneco, Peasant Hoeing the Ground, *no. 460.*

Mario Mafai, Men Carrying Coal, *no. 459.*



Louis XIV Bureau, *stolen in France, no. 483.*

Rome, Italy

Last month IFAR reported the theft of a Roman general's sarcophagus (May '87, vol. 8, no. 3, p. 8). A complete catalogue entry is included in this issue (no. 516). In order to facilitate a sale, police believe the relief will be broken up into three separate pieces and IFAR is suggesting that the three fragments will be as follows: 1. the left side, with the victorious general showing clemency to the captive supplicants; 2. the central scene with the general making a sacrifice; and 3. the right side, showing the marriage of the general, or *dextrarum junctio.*

Saqqara, Egypt

Seventeen Old Kingdom statuettes were recently stolen from a tomb storeroom in Saqqara, Egypt (nos. 494-510). Officials in Egypt report that the material is being offered for sale in New York City. Egypt is a state party to the 1970 UNESCO Cultural Property Convention, and since these objects have been inventoried, they are prohibited entry into the U.S. under the U.S. Cultural Property Act. *Several statuettes were recovered at press time, those still missing are nos. 498, 506, and 507.*

Milan, Italy

In the November issue of *IFARreports,* the theft of twenty-one paintings was described (Nov. '86, vol. 7, no. 9, p. 4). The theft occurred on 29 September 1986 from Milan's Triennale and Interpol recently circulated photos of nineteen of the missing works (nos. 450-68). The paintings formed part of the collection of Giuseppe Verzocchi, who bequeathed them to the Galleria d'arte moderna e contemporanea, in Forlì, his native city. The pictures had been commissioned by Mr. Verzocchi, who was a well-known brick manufacturer. In commissioning the art, he asked each artist to include in the composition a brick inscribed V & D, his company's trademark for Verzocchi & De Romano. The works had been on loan from Forlì for special exhibition when they were stolen.

Villepreux, France

Two important pieces of furniture were recently stolen from a home in Yvelines (nos. 483-84). One is a rare Louis XIV boulle desk, decorated on top with vegetal ornamentation, Chinese musicians, dancers, birds, and monkeys. In the center of the composition Venus reclines on a divan, holding a mirror before a winged putto (no. 483).

L.S.P.

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Paintings, Pastels, Mixed Media Works, Watercolors

American, 20th Century

429 GRINNELL, Roy C. *Brave Hearts and Running Thunder.* Oil on board. 71.1 x 127.0 cm. *87.166. Scottsdale, AZ. Feb. '87.

Austrian, 16th Century

430 Unknown. *Left Altar Wing: Agony in the Garden,* 1526. Oil on panel. Approx. 61.0 x 48.0 cm. Christ wears red robe and the three saints wear robes of green, yellow and blue colors. *87.160.4. Kärnten, Austria. 18 Feb. '87.

431 Unknown. *Right Altar Wing: Christ Before Pontius Pilate,* 1526. Oil on panel. Approx. 61.0 x 48.0 cm. Christ wears red robe and Pontius Pilate wears a green robe. *87.160.2. Kärnten, Austria. 18 Feb. '87.

Austrian, 17th Century

432 Unknown. *Votive Offering Depicting the Release of Prisoners by St. Leonard.* Oil on canvas. 94.0 x 85.0 cm. Inscribed at bottom: four-line Latin inscription with the date "1413" repeated twice. *86.372.4. Bad St. Leonhard, Austria. 10 Apr. '86.

433 Unknown. *Votive Offering Showing the Church of St. Leonard,* 1669. Oil on canvas. 90.0 x 86.0 cm. Picture cut from its frame, leaving behind the Latin inscription from the bottom of the picture. *86.372.3. Bad St. Leonhard, Austria. 10 Apr. '86.

Chilean, 20th Century

434 MATTA ECHAUREN, Roberto Antonio Sebastian (b. 1911). *Geste Icarne,* 1958. Oil on canvas. 113.0 x 144.8 cm. Signed in l/r. Signed and titled on verso. Statement of authenticity by Luisa Laureati inscribed on verso. Provenance: Galleria Medea, Milano; Galleria dell'Oca, Rome; and Sotheby's, 12/13 May 1983. *87.163. Miami, FL. 9 Apr. '87.

English, 18th Century

435 JONES, Thomas (1743-1803). *Views of a Canal on the Outskirts of a Town,* 1768. Oil on canvas. Approx. 37.8 x 57.2 cm. Signed and dated: T. Jones 1768. *87.149.4. Tunbridge Wells, England. 12 Mar. '87.

436 JONES, Thomas (1743-1803). *Views on the Outskirts of a Town,* 1768. Oil on canvas. Approx. 37.8 x 57.2 cm. Signed and dated: T. Jones 1768. *87.149.3. Tunbridge Wells, England. 12 Mar. '87.

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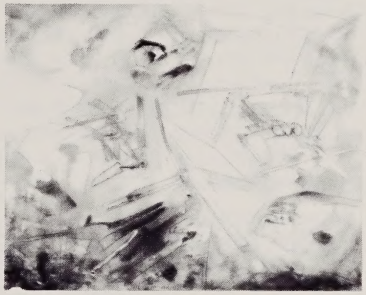

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437 JONES, Thomas (1743-1803). *Wood River Landscape with Figures on the Wye,* 1776. Oil on canvas. Approx. 49.5 x 58.4 cm. Signed and dated: T. Jones 1776. *87.149.1. Tunbridge Wells, England. 12 Mar. '87.

English, 19th Century

438 DEANE, Charles. *Wine Street, Bristol,* 1825. Oil on canvas. 94.0 x 76.2 cm. Inscribed on back of frame. *87.154. Bristol, England. 2 Feb. '87. *Reward.*

439 GOODWIN, Albert (1845-1932). *Caves at Grevi, Jersey.* Watercolor. 12.7 x 17.8 cm. *87.148.1. London, England. Feb. '87.

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440 TURNER, Daniel. *Westminster Abbey from Godfrey's Boatyard,* 1801. Oil on panel. 15.2 x 25.4 cm. Signed and dated. *87.149.2. Tunbridge Wells, England. 12 Mar. '87.

English, 20th Century

441 GILLET, Frank. *Hunting Scene.* Watercolor. 40.6 x 61.0 cm. *87.148.2. London, England. Feb. '87.

442 SHARP, Dorothea. *Flowerpiece.* Oil on canvas. 50.8 x 40.6 cm. *87.148.3. London, England. Feb. '87.

French, 17th Century

443 COURTOIS, Jacques, called Le Bourguignon (1621-76). *Battle Scene.* Oil on canvas. 90.0 x 105.0 cm. *87.151.1. Vicenza, Italy. 8 Mar. '86.

444 COURTOIS, Jacques, called Le Bourguignon (1621-76). *Battle Scene.* Oil on canvas. 90.0 x 105.0 cm. *87.151.2. Vicenza, Italy. 8 Mar. '86.

German, 19th Century

445 MODERSOHN-BECKER, Paula (1876-1907). *Young Girl Playing Music,* 1900. Oil on canvas. 58.0 x 30.0 cm. 87.159. Munich, West Germany. Jan. '87.

German, 20th Century

446 BAUER, Rudolf (1889-1953). Untitled. Pastel on paper laid on cardboard. 17.8 x 21.5 cm. Label on verso: Guggenheim Foundation. Provenance: Hilla Rebay and the Guggenheim Foundation. Cut from its hinges. *87.165. New York, NY. After Feb. '87.

Italian, 16th Century

447 PULIGO, Domenico, Attributed to (1492-1527). *Virgin and Child with St. John the Baptist.* Oil on panel. 118.0 x 84.0 cm. *87.145. Langhirano, Italy. 19 Jun. '86.

Italian, 17th Century

448 STRAFELLA, Gianserio Giovanni Saverio. *Virgin and Child Surrounded by Angels and Saints.* Oil on canvas. 230.0 x 155.0 cm. *87.144. Muro Leccese, Italy. 6 Apr. '86.

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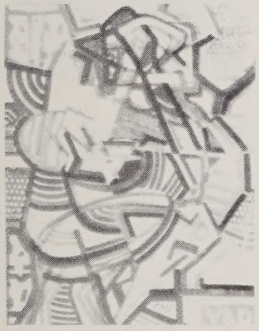

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Italian, 18th Century

449 Neapolitan School. *Virgin Surrounded by Angels, St. Anthony Abbot and St. Blaise.* Oil on canvas. 45.0 x 30.0 cm. *87.106. Posillipo, Italy. 27 Jul. '86.

Italian, 20th Century

450 BIROLI, Renato (1906-59). *Port of Nantes.* Oil. 90.0 x 120.0 cm. Signed and dated in l/l. Inscribed in l/l: V&D. *87.155.3. Milan, Italy. 29 Sept. '86.

451 BUCCI, Anselmo (1887-1965). *Bridge Over the Mateuro River.* Oil. 90.0 x 120.0 cm. Inscribed in l/l: V&D. *87.155.5. Milan, Italy. 29 Sept. '86.

452 CAGLI, Corrado (1910-76). *Potter.* Oil. 120.0 x 90.0 cm. Signed in l/r: Cagli. Inscribed in l/r: V&D. *87.155.13. Milan, Italy. 29 Sept. '86.

453 CAMPIGLI, Massimo (1895-1971). *Three People at a Window.* Oil. 120.0 x 90.0 cm. Inscribed: V&D. *87.155.19. Milan, Italy. 29 Sept. '86.

454 CARRA, Carlo Dalmazzo (1881-1966). *Builders.* Oil. 120.0 x 90.0 cm. Signed and dated in l/l. Inscribed in l/r: V&D. *87.155.18. Milan, Italy. 29 Sept. '86.

455 CASORATI, Felice (1886-1963). *Head, Hands and Miscellaneous Objects.* Oil. 120.0 x 90.0 cm. Signed in l/l. Inscribed in center: V&D. *87.155.16. Milan, Italy. 29 Sept. '86.

456 CHIRICO, Giorgio de (1888-1978). *Vulcan's Forge.* Oil. 90.0 x 120.0 cm. Signed and dated in u/r. Inscribed in l/l: V&D. *87.155.6. Milan, Italy. 29 Sept. '86.

457 DEPARO, Fortunato (1892-1960). *A Lathe and a Loom.* Oil. 90.0 x 120.0 cm. Signed in l/r. Inscribed in l/r: V&D. *87.155.4. Milan, Italy. 29 Sept. '86.

458 GUIDI, Virgilio (b. 1892). *Metalworking.* Oil. 120.0 x 90.0 cm. Inscribed in l/r: V&D. *87.155.7. Milan, Italy. 29 Sept. '86.

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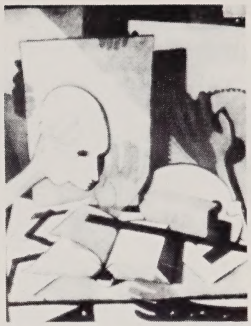

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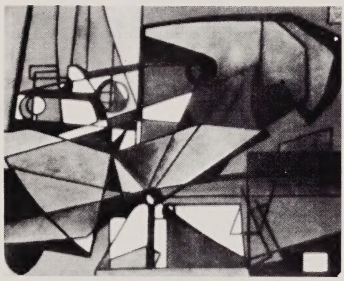

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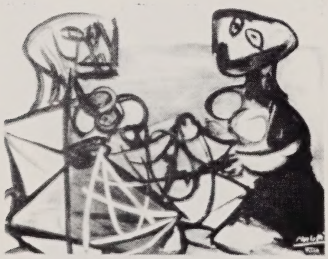

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459 MAFAI, Mario (1902-65). *Men Carrying Coal.* Oil. 90.0 x 120.0 cm. Signed in l/r: Mafai. Inscribed in l/l: V&D. *87.155.14. Milan, Italy. 29 Sept. '86.

460 MIGNECO, Giuseppe (b. 1908). *Peasant Hoeing the Ground.* Oil. 120.0 x 90.0 cm. Signed in l/l. Inscribed in l/r: V&D. *87.155.12. Milan, Italy. 29 Sept. '86.

461 MORENI, Mattia (b. 1920). *A Forge.* Oil. 90.0 x 120.0 cm. Inscribed in l/r: V&D. *87.155.1. Milan, Italy. 29 Sept. '86.

462 MORLOTTI, Ennio (b. 1910). *Repairing Fish Nets.* Oil. 90.0 x 120.0 cm. Signed in l/r. Inscribed in l/r: V&D. *87.155.15. Milan, Italy. 29 Sept. '86.

463 PRAMPOLINI, Enrico (1894-1956). *Work in the City of Nantes.* Oil. 90.0 x 120.0 cm. Signed in l/r. Inscribed in l/l: V&D. *87.155.2. Milan, Italy. 29 Sept. '86.

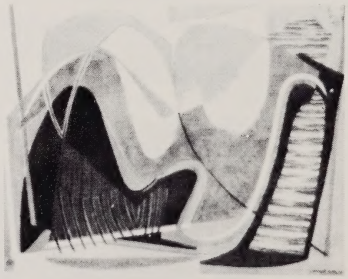
464 SAETTI, Bruno (b. 1902). *Rice Harvester.* Oil. 120.0 x 90.0 cm. Inscribed in l/r: V&D. *87.155.9. Milan, Italy. 29 Sept. '86.

465 SEVERINI, Gino (1883-1966). *Symbols of Work.* Oil. 120.0 x 90.0 cm. Signed in l/r. Inscribed in l/l: V&D. *87.155.8. Milan, Italy. 29 Sept. '86.

466 SIRONI, Mario (1885-1961). *Labor.* Oil. 120.0 x 90.0 cm. Inscribed in center: V&D. *87.155.17. Milan, Italy. 29 Sept. '86.

467 SOFFICI, Ardengo (1879-1964). *Men Digging.* Oil. 120.0 x 90.0 cm. Signed in l/r. Inscribed in l/r: V&D. *87.155.10. Milan, Italy. 29 Sept. '86.

468 VEDOVA, Emilio (b. 1919). *Interior of a Factory.* Oil. 120.0 x 90.0 cm. Inscribed: V&D. *87.155.11. Milan, Italy. 29 Sept. '86.



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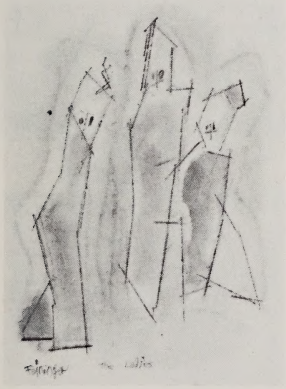

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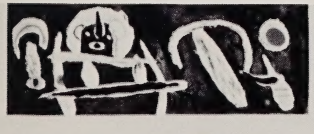

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Prints, Drawings

American, 20th Century

469 FEININGER, Lyonel (1871-1956). *The Ladies.* Colored pen and ink. 16.5 x 12.0 cm. Signed in l/l: Feininger. Titled in l/center: The Ladies. *87.167. Cologne, West Germany. 10 Apr. '87.

Spanish, 20th Century

470 MIRÓ, Joan (1893-1983). *Strong Wind,* 1960. Aquatint on vellum. 30.0 x 90.0 cm. (for the image) and 63.0 x 90.0 cm. (for the paper). Signed in l/r: Miró. Edition no. in l/l: 87/90. *87.146. Duisburg, West Germany. 31 Oct. '86.

Sculpture

Austrian, 16th Century

471 Unknown. *Left Altar Wing: St. Helena,* 1526. Wood. Approx. 61.0 x 48.0 cm. Holds cross in her left hand. Robe and halo in gold. Tapestry in background and a deep blue sky. *87.160.3. Kärnten, Austria. 18 Feb. '87.

472 Unknown. *Right Altar Wing: St. Elizabeth,* 1526. Wood. Approx. 61.0 x 48.0 cm. Holds pitcher in her right hand and a loaf of bread in her left hand. Robe and halo in gold. Tapestry in background and a deep blue sky. *87.160.1. Kärnten, Austria. 18 Feb. '87.

Dutch, 17th Century

473 BOLTEN, Arendt van. *Ostrich with a Conch Shell on its Back.* Bronze, on marble base. Ht. 18.0 cm. *87.161.2. Salzburg, Austria. 15 Oct. '86.

European, 19th Century

474 Unknown. *Portrait of a Young Woman.* Marble. Ht. 50.0 cm. *87.153. St. Augustine, FL. Mar. '83.

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French, 17th Century

475 Unknown. *Head of a Winged Putto.* Wood. 25.0 x 40.0 cm. Formed console for figure of a saint. *87.158. Meymont, France. 14 Nov. '86.

French, 19th Century

476 RODIN, René François Auguste (1840-1917). *The Thinker.* Bronze, brown patina. Ht. 38.0 cm. Signed and inscribed: ALEXIS RUDIER/Fondeur. PARIS—with raised signature inside. *87.164. Philadephia, PA. 28 Apr. '85.

German, 19th Century

477 ROSSE, Franz (1858-1900). *Court Jester,* 1888. Bronze. Ht. 38.0 cm. *87.152. St. Augustine, FL. Mar. '87.

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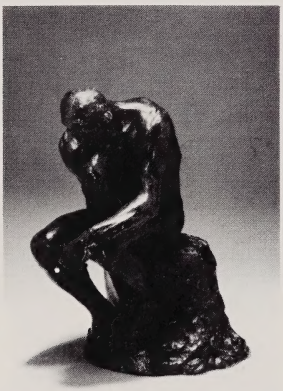

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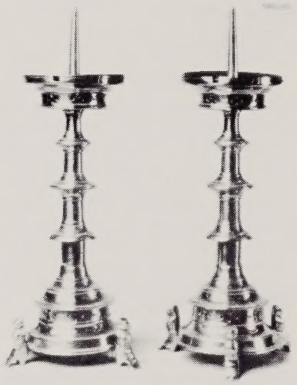

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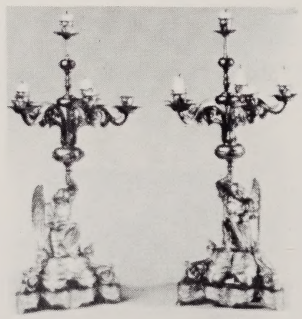

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Candlesticks, Candelabra, Lamps

478 Candlesticks (pair), late 18th–early 19th century. Copper repoussé. Ht. 147.0 cm. *87.141.2-3. Crémieu, France. 8 Sept. '86.

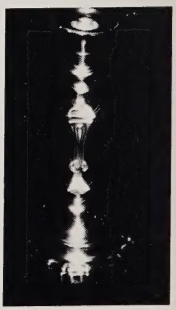
479 20th century. Candlesticks (pair). Brass. Base rests on figures of three lions. *87.140.5-6. Kampenhout-Relst, Belgium. 27 Sept. '86.

480 20th century. *Five-Branched Candelabra* (pair). Gilded bronze. Ht. 63.0 cm. Triangular base with kneeling, winged angel. *87.140.3-4. Kampenhout-Relst, Belgium. 27 Sept. '86.

481 *Louis XV Candlestick* (one of a pair). Silvered bronze. Ht. 24.8 cm., diam. base 12.7 cm. *87.169. New York, NY. 1 May '87.

Clocks, Timepieces, Watches

482 SHUTTLEWORTH, Francis. *Table Clock,* 1780. Carved ivory. Ht. 33.5 cm. Signed: Francis Shuttleworth, Sarum. Case is probably Indian. Architectural case on four turned feet, with fluted columns flanking the dial and fretwork to the sides, with colonnade above revealing automaton of swan swimming (defective), surmounted by a niche with seated angel flanked on either side by urn finials, the twin fusee movement with verge escapement, with signed and engraved backplate, striking hours on bell, the fine arched white enamel dial enhanced with multi-colored enamel floral bouquets to the corners and jasper ware medallions above, with Roman chapters, Arabic minute numerals, strike/silent ring within the arch, gold beetle and poker hands, within a glazed display case (some repairs to the case). *87.168. London, England. 13 Feb. '87.



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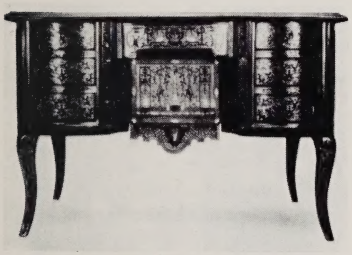
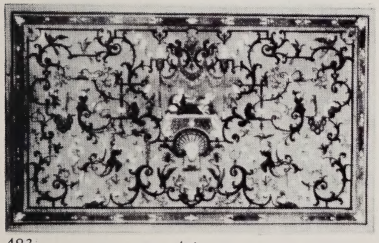
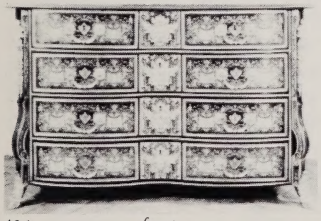


483 *front*



483 *top*



484 *front*

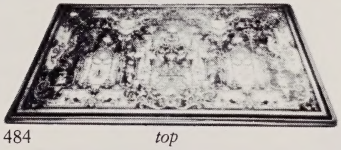
Furniture, Accessories

483 French, 17th century. *Louis XIV Desk.* Boulle—marquetry in mother-of-pearl, ivory and polychrome enamel on copper. 82.0 x 120.0 x 72.0 cm. Top of bureau decorated with vegetal ornamentation, Chinese musicians, dancers, birds, and monkeys with Venus reclining on a divan looking in the mirror with a winged putto looking on at the center. *87.157.2. Villepreux, France. 13 Oct. '86.

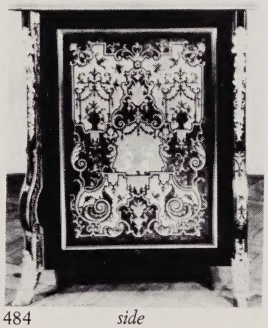
484 French, 18th century. *Louis XV Commode.* Boulle—marquetry in red tortoiseshell. *87.157.1. Villepreux, France. 13 Oct. '86.

Glass

485 Decanter. Glass. Inscribed: Sir Ronald Wilfred Matthews. Depicts railway bridge in urban setting with locomotive crossing bridge. *87.142. Essex, England. Sept. '86.



484 *top*



484 *side*

485

Icons

486 ARNE, Johann Victor. Russian, 19th century. *Virgin and Child,* 1896. Silver gilt. 27.3 x 22.2 cm. Made in Moscow. 87.156.2. New York, NY. After Aug. '86.

487 GORIANOV, Andrey. Russian. *Figure of Christ.* Silver gilt and enamel. 30.5 x 26.7 cm. 87.156.3. New York, NY. After Aug. '86.

488 OVCHINIKOV. Russian, 19th century. *Figure of Christ.* Silver gilt and enamel. 22.2 x 17.8 cm. 87.156.1. New York, NY. After Aug. '86.

Liturgical Objects

489 Austrian, 18th century. Chalice. Silver gilt. 28.2 x 18.2 cm. Decorated with scenes from the life of St. Philip Benizi. *87.161.1. Salzburg, Austria. 15 Oct. '86.

490 Crucifix, late 18th–early 19th century. Copper repoussé. Ht. 147.0 cm. *87.141.1. Crémieu, France. 8 Sept. '86.

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491 JUNES, Jos. 20th century. Ciborium. Silver gilt. Ht. 35.5 cm. Inscribed on base: FAMILLE TUAU DOUW 1909 DIE DEDICATIONIS ECCLESIAE DE RELST NORS VERMYLEN CUROTO. Base in form of six medallions representing St. Theresa of Avila, St. Joseph, the Sacred Heart, St. Eugenius, St. Norbert, and a coat of arms. *87.140.1. Kampenhout-Relst, Belgium. 27 Sept. '86.

492 20th century. *Crucifix on a Stand.* Brass. Ht. 55.5 cm. Stand rests on three lions. *87.140.2. Kampenhout-Relst, Belgium. 27 Sept. '86.

Silver

493 GORHAM Manufacturing Company. American, 19th century. Punch Bowl and Ladle, 1872. Sterling silver and gilt. 36.8 x 52.1 cm. for bowl and l. ladle. 37.8 cm. Marked: STERLING/lion-anchor-G/80/E. Ornately engraved monogram, probably EIF in honor of Col. Furber's wife on front face of bowl, beneath figure holding uplifted wine cup. Commissioned by Colonel H. J. Furber. *87.162.1-2. Providence, RI. 15 Apr. '87.

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Egyptian

494 Old Kingdom. *Figure of Ipi, Seated as a Scribe with Papyrus Roll on his Knees.* Yellow limestone. Ht. 11.9 cm. *87.147.3. Saqqara, Egypt. 1987 (?). *Recovered.*

495 Old Kingdom. *Seated Male Figure.* Limestone. Ht. 14.2 cm. Seated on a black throne. *87.147.1. Saqqara, Egypt. 1987 (?). *Recovered.*

496 Old Kingdom. *Seated Male Figure.* Limestone. Ht. 20.0 cm. Seated on a black throne. *87.147.2. Saqqara, Egypt. 1987 (?). *Recovered.*

497 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 18.6 cm. *87.147.4. Saqqara, Egypt. 1987 (?). *Recovered.*

498 Old Kingdom. *Standing Male Figure.* Wood. Ht. 16.0 cm. *87.147.5. Saqqara, Egypt. 1987 (?).

499 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 22.5 cm. *87.147.6. Saqqara, Egypt. 1987 (?). *Recovered.*

500 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 13.5 cm. *87.147.7. Saqqara, Egypt. 1987 (?). *Recovered.*

501 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 20.7 cm. *87.147.8. Saqqara, Egypt. 1987 (?). *Recovered.*

502 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 18.8 cm. *87.147.9. Saqqara, Egypt. 1987 (?). *Recovered.*

503 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 18.1 cm. *87.147.10. Saqqara, Egypt. 1987 (?). *Recovered.*

504 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 15.3 cm. *87.147.11. Saqqara, Egypt. 1987 (?). *Recovered.*

505 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 19.1 cm. *87.147.12. Saqqara, Egypt. 1987 (?). *Recovered.*

506 Old Kingdom. *Standing Male Figure.* Wood. Ht. 20.7 cm. *87.147.13. Saqqara, Egypt. 1987 (?).

507 Old Kingdom. *Standing Male Figure.* Wood. Ht. 15.3 cm. *87.147.14. Saqqara, Egypt. 1987 (?).

508 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 23.5 cm. *87.147.15. Saqqara, Egypt. 1987 (?). *Recovered.*

509 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 17.4 cm. *87.147.16. Saqqara, Egypt. 1987 (?). *Recovered.*

507

510 Old Kingdom. *Standing Male Figure.* Wood. Approx. ht. 16.0 cm. *87.147.17. Saqqara, Egypt. 1987 (?). *Recovered.*

Greek

511 *Ephebe,* 5th century B.C. Marble. Ht. 19.0 cm. *87.143.4. Terracina, Italy. 28 May '86.

512 *Figure of a Bearded God.* Marble. Ht. 45.0 cm. Roman copy of a Greek original. *87.143.2. Terracina, Italy. 28 May '86.

513 *Head of Venus,* Roman copy of a Greek 4th century B.C. original. Marble. Ht. 25.0 cm. *87.143.6. Terracina, Italy. 28 May '86.

Roman

514 Augustan Period. Architectural Fragment, 1st century A.D. Marble. *87.150.3. Rome, Italy. 16 Dec. '86.

515 *Flavian Portrait of a Woman.* Marble. Ht. 45.0 cm. *87.143.1. Terracina, Italy. 28 May '86.

516 *General's Sarcophagus,* late 2nd century A.D. Marble. Approx. l. 200.0 cm. Provenance: Villa Taverna, Frascati. *87.139. Rome, Italy. 1987 (?).

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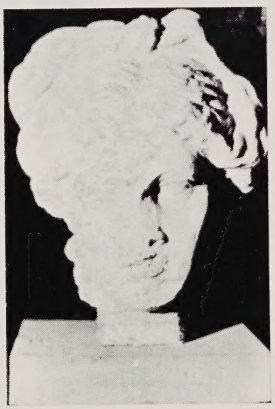

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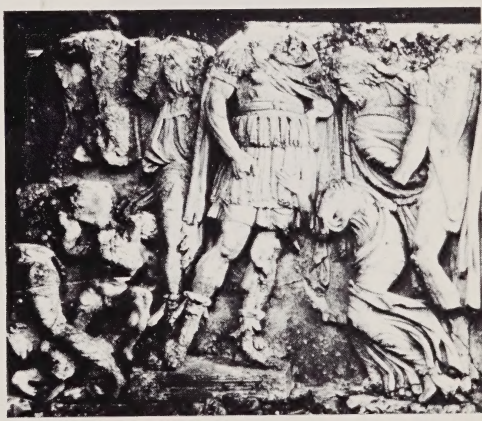

516 *Left side of the sarcophagus with the victorious general.*

512

514

517 *Head of Dionysus.* Marble. Ht. 27.0 cm. *87.143.5. Terracina, Italy. 28 May '86.

518 *Portrait of a Woman.* Marble. Ht. 26.0 cm. *87.143.3. Terracina, Italy. 28 May '86.

Christian

519 Early Christian. Architectural Fragment. Marble. *87.150.1. Rome, Italy. 16 Dec. '86.

520 Early Christian. Architectural Fragment. Marble. *87.150.2. Rome, Italy. 16 Dec. '86.

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Egyptian, Old Kingdom, Standing Male Figure, *recently stolen from a storeroom in Saqqara, Egypt, no. 507.*